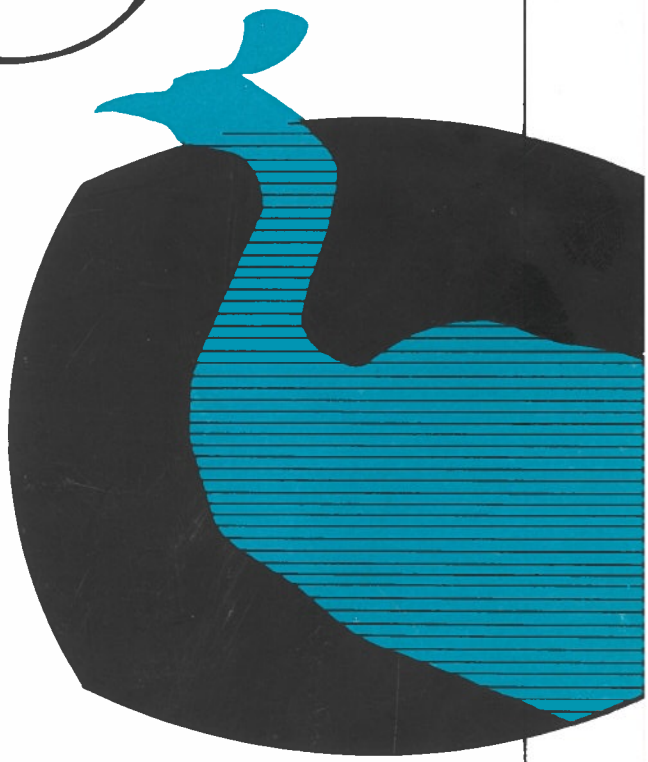
American Video festival in India



NOVEMBER-DECEMBER, 1986

MR. WILSON AND
THE GREAT WAR

III. DOCUMENTARIES

Presented and Curated by:
IRV DRASNIN
DRASNIN PRODUCTIONS, INC.
180 EAST 79TH STREET
NEW YORK, NY 10021
Telephone: 212/988-2409

Irv Drasnin is one of America's leading producers of award-winning documentary films. A journalist, director, writer and lecturer, he has had a long and distinguished career with CBS News, including three years as a producer of CBS NEWS WITH WALTER CRONKITE in New York, Los Angeles and Washington, D.C. Since leaving CBS, he has taught documentary film and broadcast journalism at Stanford University and has independently produced documentaries for public television

The documentary has a long and glorious, and sometimes inglorious, history. It has been used by filmmakers, by journalists, by social scientists, by propagandists, by governments. At times, their purposes have overlapped, making definitions difficult.

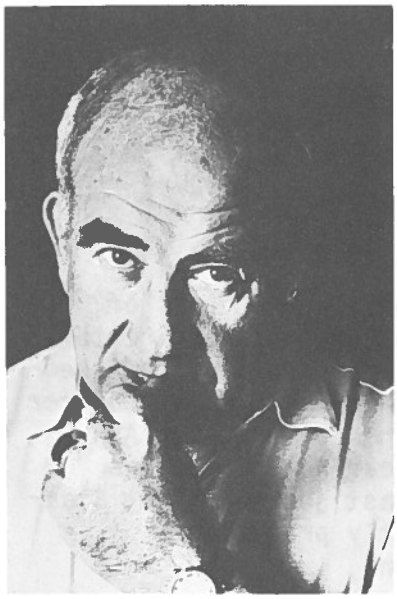
The non-fiction film has taken many forms: the travelogue, the instructional film, the promotional film, films of advocacy, the coverage of people and events. It has been a source of enlightenment, of distortion, of conscience, and of controversy.

The documentary can be controversial, especially because it is presumed to be non-fiction, truthful--a reflection of reality, showing what we and our world are like. And, because honest men and women can have different perceptions of reality, there can be passionate disagreement over how it is depicted and interpreted.

At times, the documentary has succeeded in being a revealing and accurate portrayal of a subject. Often, it occupies a gray area of partial truths, limited by its own conventions and possibilities. Nevertheless, the documentary form has been one of the more powerful instruments of communication in this century.

The first motion pictures were documentaries, glimpses of everyday life: workers in a factory, a train station, a mother feeding a baby; small pieces of reality, unedited, using real people and events. They were also the first indication of film's potential, the ability to let us see things, even familiar things, in a new or different way; or, as one writer has put it--"to open our eyes to worlds available to us but for one reason or another, not perceived."

As the documentary's vision expanded to social and



AIDS: PROFILE OF
AN EPIDEMIC

political questions, perception itself often became an issue--affected not only by what the filmmaker brought to a particular subject but by what was brought to it by the audience. Reality is not always welcome. It is not necessarily, not always, that the facts or events of a documentary are untrue but that they are unwelcome. Much has been said and written about the point of view of the documentary-maker, but little attention has been paid to the prejudices and bias of those who watch documentaries, regardless of the facts.

Perhaps one reason the documentary has been so important and has so often inspired controversy is that the moving picture, and sound, skillfully recorded and edited, provides not only information but an experience--involves us intimately, emotionally, in ways that the printed word alone cannot. And, in many parts of the world, through television, it can reach more people more immediately, and personally, than any printed version of a subject.

The documentary provides a subjective reality at the same time it is assumed to be presenting an objective reality. In that dual role, perhaps, is the source of its influence -- and of the heavy responsibility it imposes on those who would make and use it, whatever their purpose.

Irv Drasnin
New York City, NY
October 1986

THE PROGRAMS

1. PAPER TIGER TELEVISION, sampler. Produced by Collective Productions (Dee Dee Halleck, Diana Agosta, Caryn Rogoff). Produced live on a low budget for public access cable television, "Paper Tiger Television" presents critiques of the print media by leading media analysts. This sampler reel includes Herbert Schiller on the New York Times and Brian Winston on TV Guide.

Contact: Collective Productions
165 W. 91st Street
New York, NY 10024

10 minute excerpt

2. AIDS: PROFILE OF AN EPIDEMIC, by Harry Chancey Jr. and Harvey Marks. A comprehensive examination of this incurable disease presented with simple graphics and plain language that blends scientific, historical and personal data. It clearly states what is, and what is not, known about the disease.

Contact: Harry Chancey Jr.
WNET/TV 13
356 West 58th Street
New York, NY 10019

15 minute excerpt

Jyotirdhar Desai, Director,
Doordarshan Kendra,
Ahmedabad requests the pleasure
of the company of MR. IRV DRASNIN
at the dinner and informal
get-together of the media-persons,
and the visiting members of the
Indo-US Sub-commission,
on Thursday December 4,
at 9.00 P.M,
at Vishala, Ahmedabad.

RSVP
Tel: 40 10 41

DOORDARSHAN KENDRA
AHMEDABAD 380 054

AMERICAN VIDEO
FESTIVAL IN INDIA-III
AHMEDABAD

DECEMBER 2,3,4,5 1986

INVITATION

Video Festival

Under the auspices of the Indo U.S. Sub Commission and The Directorate General, DOORDARSHAN Director, Doordarshan Kendra, Ahmedabad cordially invite you to the inauguration of the **AMERICAN VIDEO FESTIVAL IN INDIA - III** on Tuesday, 2nd December, 1986 at 2.30 PM. at **BHAIKAKA HALL, AHMEDABAD** The noted literator, **SHRI UMASHANKAR JOSHI** will inaugurate the festival

Screening Schedule :

Day/Date	Timing	Theme	Venue
TUESDAY 2/12/86	3 PM TO 8 PM	Television Technology Documentary Programming	Bhaikaka Hall,
WEDNESDAY 3/12/86	-do-	Children and Educational Programming News Programmes	-do-
THURSDAY 4/12/86	-do-	Performing Arts, Drama, Arts, Music	-do-
FRIDAY 5/12/86	9.00 AM TO 12.00 NOON 3.00 PM TO 6.00 PM	Seminar and Grop Discussion Moderator : Shri. Purushottam Ganesh Mavlankar	Vikram Hall, Space Application Centre, ISRO Campus, Satellite Road, Jodhpur Hill, Ahmedabad- 53

RSVP

Jyotirdhar Dese
Director, Doordarshan Kendra, Drive-in Road, Ahmedabad Phone 401041

निदेशक, दूरदर्शन केन्द्र, अहमदाबाद भारत–अमेरिका उप–आयोग और दूरदर्शन महानिदेशालय के तत्त्वावधानमें मंगलवार, दिनांक २ दिसम्बर ८६ दोपहर २.३० बजे भाईकाका सभागृह, अहमदाबादमें आयोजित "भारतमें अमरिकी विडियो समारोह – III" के उद्घाटन – अवसर पर आप सादर निमंत्रित हैं ।

सुविख्यात साहित्यकार
श्री उमाशंकर जोशी
उक्त समारोहका उद्घाटन करेंगे ।

चुने गए अमरिकी कार्यक्रमोंकी प्रस्तुति इस प्रकार होगी :

दिनांक	समय	विषय–वस्तु	स्थान
मंगलवार 2.12.86	दोपहर 3.00 से सायं 8.00	– टेलिविज़न तकनिक – वृत्तचित्र–निर्माण	भाईकाका सभागृह अहमदाबाद
बुधवार 3.12.86	"	– बालकोंके लिये, व शैक्षणिक कार्यक्रम – समाचार–दर्शन	"
बृहस्पतिवार 4.12.86	"	– दर्शनकला एवं नाटक, संगीत नृत्य आदि	"
शुक्रवार 5.12.86	सुबह 9.00 से 12 और दोपहर 3.00 से सायं 6.00	– संगोष्ठी संचालक : श्री, पुरुषोत्तम गणेश मावळंकर	विक्रम सभागृह अंतरिक्ष उपयोग केन्द्र, सेटेलाइट मार्ग, अहमदाबाद: 53

નિયામક, દૂરદર્શન કેન્દ્ર, અમદાવાદ ભારત-અમેરિકા ઉપ-આયોગ અને દૂરદર્શન મહાનિદેશાલયના સંયુક્ત ઉપક્રમે મંગળવાર તા.૨ ડિસેમ્બર,'૮૬ દરમ્યાન અઠવાડિયે "ભારતમાં અમેરિકન વિડિયો સમારોહ III "ના ઉદ્ઘાટન સમારંભ પ્રસંગે પધારવા આપને સહર્ષ આમંત્રણ છે.

સુપ્રસિદ્ધ સાહિત્યકાર
શ્રી. ઉમાશંકર જોશી
આ સમારંભનુ ઉદ્ઘાટન કરશે.

સ્થળ : ભાઈકાકા સભાગૃહ, અમદાવાદ.

કાર્યક્રમની રૂપરેખા :

દિનાંક	સમય	વિષય	સ્થળ
મંગળવાર ૨.૧૨.૮૬	બપોરે ૩ થી સાંજના ૮	- ટેલિવિઝન ટેકનીક - ચૃત્તચિત્ર નિર્માણ	ભાઈકાકા સભાગૃહ, અમદાવાદ
બુધવાર ૩.૧૨.૮૬	"	બાળકો માટે તેમજ શૈક્ષણિક કાર્યક્રમો સમાચાર	"
ગુરૂવાર ૪.૧૨.૮૬		દર્શનકલા/ નાટક, સંગીત, નૃત્ય આદિ	"
શુક્રવાર ૫.૧૨.૮૬	સવારે ૯ થી ૧૨ બપોરે ૩ થી ૬	વિચાર વિમર્શ : સંચાલન શ્રી પુરૂષોત્તમ માવળંકર	વિક્રમ સભાગૃહ અંતરિક્ષ ઉપયોગ કેન્દ્ર, સેટેલાઈટ માર્ગ અમદાવાદ ૫૩

(open)

by government
by business
by special interest groups
by educators
by journalists

1

Rivera Hotel

(a long term...)

① Doc. takes many forms: what u will see Today is a type of doc. made for Amer. TV tht is in the journalistic trad tht is problem-oriented.

→ ① doc. takes many forms

② doc. has allegations
1) to the subject — whatever the subject
2) to the audience

③ doc. involves a process: no digital computer no paint boxes.

1) research:
2) conceptualization: an idea, themes
= an outline: angle of vision, way of looking at the world.
3) a cast of characters
4) locations: situations, events
do not tell people who & do a day
5) a process of discovery: flexibility
6) an editing process: sequences
assembly
rough-cut
fine-cut
7) ...ptions of written word

But = no formula.

Khanpur,
Ahmedabad-380001.
Phone : 24201 (11 Lines)
CABLE : RIVERHOTEL

WEST END
HOTEL
BANGALORE INDIA

(7) first 2 films attempts to come to grips w/a subject it has often been an emotional & controversial issue in Amer. life: China.

1) Mosuh China
2) Looby in Mao

about which the public is generally not well informed.

(8) Next two films dealing w/institutions of Amer life abt which we think we know a great deal

3) Y+ Commercial: abt. as an issue
4) Hollywood: another way of looking at the movie business — at how and why movies get made, not in location w/actors + technology — but behind the scenes by talent agents and studio operations.

(9) Have been asked how I might make a doc. abt. India: Looby in Bindi —

(9) Finally a piece of a doc. made by someone else on a subject of great concern in U.S. education: AIDS. We will look at it for the first time together.

(2)

the role of govt.

WEST END HOTEL
BANGALORE INDIA

5) a question on another subject that's come up: the effect on govt., or on the public, of what we do: is it mere pathos, or is there a point. I think there is a point, and an important one: not to create paths, or to create controversy, but to create awareness, to inform, to provide people w/ the knowledge, even w/ experience that they may not otherwise have — the idea is Awareness of the public's right to know. Then it is up to the public to express its views and preferences, & : influence government and govt. policy.

6) As a long doc. takes many forms — but what we will see today are parts of doc. films that come from a journalistic tradition — not in the sense that they necessarily deal with subjects of immediate news value, but with ~~subjects~~ issues of enduring concern, that (often) must;

— it is a tradition that is problem-oriented; we do not assume progress or success but the focus is on problems, concerns, issues, presented in a way we hope is balanced, in perspective — not meant to be dull.

— meant to be stimulating, provocative, to inspire thought and discussion, even debate — but not to be either pro-govt. or anti-govt.; ~~to~~ meant to get as close to reality as possible and to report it as fairly as possible; may indeed include interpretation, but based on observed facts and not on personal opinion.

Rivera Hotel

(4) must be both an idealist and a realist

objectivity vs. professionalism

(5) Some interesting questions arose yesterday:

the role of sponsors

the role of govt.

(neither pro-govt, nor anti-govt).

(6) Purpose: ~~to inform~~ to inform, to enlighten, to provoke & stimulate – & get a clear & reality as possible: report it as fairly as possible.

(7) Samples: ~~of~~ except provide context

(8) asked re: dr. about Indus.

→ I would like to begin the questioning –

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CABLE : RIVERHOTEL

2/

Obligations:
1) to subject
2) to audience

WEST END HOTEL
BANGALORE INDIA

(1) happy to read recently the news of a Chinese paleontologist re: dinosaurs — became extinct over thousands of years time and not overnight, suddenly as generally bel. → because

(2) of an a dinosaur:

---

1) use film, wherever possible, not tape;
for no digital computers or paint boxes but a 16MM camera, and a tape recorder — a notebook & a pencil/film language:

2) as much as I seek the best, most compelling pictures and sound — also bel. in the importance of the written word and the integration of writing w/pictures + sound — and in the need for research, and for asking people questions to allow them to talk and express their PO. of view

bel. in film language

3) and, I bel. in the doc. form — a film generally speaking, an hour in length it seeks to provide some perspective, some deeper understanding of a subject — knowing it can't cover it into best, TV a relatively superficial medium — cannot cover everything there is to know about a subject, the choices must be made. ∴

4) a word about a subject it keeps coming up:
objectivity →
professionalism

4A) do not tell people what to do or what to say — at least not in the sense the way it a dictator would. A member of The Taj Group of Hotels effective fellow does.

(1) As you know, the doc. take many forms — may be cultural, industrial, educational, journalistic / reportorial.

WEST END HOTEL
BANGALORE INDIA

(2) A single doc. may overlap these forms — & bel. tt good docs. do. But they are from the journalistic tradition —

(3) A need to look at issues and institutions tt are always w/us
- the court system
- race relations
- health care
- hunting - wildlife
- education and the schools
- poverty

tt endure, are timeless,

purpose is not to be pro-govt or anti-govt but to get as clear a picture as possible - and report it as fairly as possible

We are problem-oriented: do not ignore success, progress, seek a balance, a perspective, but focus on problems about which public should be aware.

(3A) because take 6-9 mos to research + produce can be subjects tt will be old news tomorrow — but subjects tt will still be important even a year or more from time they are begun —

(4) ?'s of objectivity — professionalism
?' of effect — on public, on govt: to inform, create awareness — people's rights & know.

(5 pretty picture not enough ?)

A member of The Taj Group of Hotels

WEST END
HOTEL
BANGALORE INDIA

(1973) (3) Y + the Commercial

— a how-to-see the artistry + craft of commercials, very much a part of both the popular culture and of the economic system: many people view them w/ cynicism — one, their effect on society, two their truthfulness

premise = however tiresome & annoying might seem, commercials esp. are important + best become an issue a truth in advertising.

film in 3 parts: ① how the Amer. public is studied, examined, + analyzed as consumers —

② the excesses of advertising + attempts to curb those excesses

③ an analysis of commercials/adv. by a well known psychologist who had written about adv. + society — + an adv. exec's ~~defense of~~ pt. of view

This the 2nd part/middle part of the film: the problems/excesses of advertising.

(1986) (4) Hollywood Dreams: to provide access to info that might otherwise not be available to most people —

There were documentaries bef. there was TV – but – these doc's, whether film or tape – made for TV – & there are rules which apply to the TV doc.: rule of balance, of fairness, of accuracy –
rules re: staging or re-creating events –
rules re: the use of music –
on commercial TV – must org. a film to make room for commercials – will be at least 3 interruptions –

(1) SPECIAL OCCASION – RETURNING AFTER THIRTY YEARS – OPENED UP A STUDENT'S MIND TO THE WORLD, AND ASKED SOME BIG QUESTIONS –

(2) CAME TO TELEVISION AS A JOURNALIST – AND LEARNED TO USE PICTURES AND SOUND – BECAME A FILMMAKER

(3) THE DOCUMENTARY ~~TAKES MANY FORMS AND SERVES MANY PURPOSES~~ MEANS DIFFERENT THINGS TO DIFFERENT PEOPLE (MANY FORMS, MANY PURPOSES) – NO ONE WAY TO DO IT, EVEN IF AGREE ON THE SUBJECT AND THE FACTS

(4) SOME EXAMPLES: FIRST, SOME NON-FICTION PRODUCTIONS I DID NOT MAKE – AND, I ADMIT, I HAVE NOT SEEN – LET'S LOOK AT THOSE TOGETHER, FIRST – THEN STOP FOR A MOMENT – AND THEN LOOK AT SOME I HAVE MADE AND WHAT THEY REPRESENT.

① There are budgets.
② There are deadlines

Contexts: Missed Cl: 20 yrs of estrangement + ignorance
Lonely Americans:

U. Comm: Truth in Advertising Bill –
Hollywood Dreams:

Issues of:
Access

(stock footage) ① Mount China
(original footage) ② Looking For Mao > color cue on VHS

(political/social) ③ Rhodesia (3/4")
~~Yo-Commercial (3/4")~~

(controversial issue) ④ Guns of Autumn (3/4")
(slice of life / not ordinary/usual + unusual) ⑤ Yo and Consequence (3/4") ⑥ Hollywood Dreams —— VHS
see only on the surface, superficially

① research — conceptualization + outline
~~③ length of sequences~~ ~~outline~~/locations/events/situations
② process of discovery
③ cast of characters
④ rapture of written word
⑤ post-production: sequence, assembly, rough-cut, fine-cut
⑥ No formula

Rhodesia
by a
Y-Comm.

VHS
Mount China
Catholics in Ireland
Horse Racing

WEST END HOTEL
BANGALORE INDIA

U.S. policy & China & Taiwan

(need for flexibility = not other stories but X work — began w/an interest but ended up w/a diff. kind of film.

1972 (1) Mainland China: really an attempt to ask ourselves how to deal w/ideas: images, stereotypes, attitudes, perceptions & misperceptions, & myths & realities

pro access

using the great mass educator, Popular Culture = not so much what it tells us about China but what it tells us about ourselves = a way of increasing self-awareness, a background & political decision & thinking —

three parts: in film = images
in archival materials & newsreels, documenting the Amer. exp. in China
contemporary footage of China = the 1960's, collected from foreign sources since we had no access

→ this is part I, the beg. of the one-hour film

1983 (2) Looking for Mao: what comes first in doc.: script, or picture/filming attempt to capture reality

issue of pre-scripting: do u write it, then film it? or do u film it, then write it

access & controlled society

= the process of discovery, attempt to capture reality when do not have access

4: student at a Beijing U. preparing a program on the Amer. civil rts. movt.

again, a one-hour film - this is the beg. of it, w/one internal edit = one translation & the film is different

A member of The Taj Group of Hotels

American Participants :

Ms. Ruth Sproat
Director for Higher Education, South Carolina Educational Television

Mr. Tom Angell
President, Interface Video Systems, Washington, D.C.

Mr. John Bullington
South Carolina Educational Television Network

Mr. Irv Drasnin
Producer, Director, Writer, Drasnin Productions, New York

Mr. Benjamin Dunlap
Professor of English and Writer/Producer, University of South Carolina, Columbia

Purposes of the festival :

To provide an overview of current video technology and its appropriate uses in a broad range of professional areas;

To provide through the presentation of American Video, work models of production, format and technique that may be adopted for use in India;

To stimulate an ongoing dialogue among the Indian television and other professional communities and their American counterparts.

Doordarshan Kendra, Bangalore
and
The United States Information Service, Madras

cordially invite you to participate in the

AMERICAN VIDEO FESTIVAL IN INDIA

at the West End Hotel, Bangalore

This program was developed by Doordarshan and
South Carolina Educational Television under the auspices of the
Indo-U.S. Sub-Commission on Education and Culture.

Program

Tuesday, November 25, 1986
3:00 - 8:00 p.m.
Festival Inauguration
Introduction and acknowledgements

I Television Facilities
- A Videotape Tour of South Carolina ETV Networks

II Television Technology
Equipment Uses in
- Television Commercials
- Computer Graphics Animation
- Five New Technologies

III Local News & Public Affairs Programming

Wednesday, November 26
3:00 - 8:00 p.m.

I Educational Television
- ITV : Kindergarten Through Grade 12
- College & University

II Children's Television

III Documentaries

Thursday, November 27
3:00 - 8:00 p.m.

I Arts & Humanities
- Humanities
- The Traditional Performing Arts on Television
- Video Art

II Science and Medicine
- Broadcast
- Research Applications
- Health Service Applications

Friday, November 28
9:00 a.m. - 12.00 noon Group seminars
3:00 p.m. - 6.00 p.m. Symposium

Mr. M.A. Parthasarathy, Managing Director
Agromore Ltd., Bangalore,
will lead and moderate discussions on all days.

Where to stay

1.	Mascot Hotel	68990	
2.	Hotel Horizon	66888	
3.	Jas Hotel	64881	
4	Hotel Pankaj	66557	
5.	Shanthi Woodlands	67415	
6.	Hotel Prasanth	63974	
7.	Hotel Devas	61545	
8.	Hotel Jazeera	64082	
9.	Hotel Amritha	63091	
10.	Hotel Ammu	4906	
11.	Lal Tourist Home	68477	
12.	Vrindavan Tourist Home	73214	
13.	Jins International	60275	
14.	Hotel President	5305	
15.	Hotel Lido	68234	
16.	Hotel Tilak	68886	
17.	Paramount Tourist Home	63474	
18.	Priya Tourist Home	63663	
19.	Sivada Tourist Home	5320	
20.	Kukies Holiday Inn	73822	
21.	Bhaskara Bhavan	5378	
22.	Hotel Aristo	63622	
23.	Grand Udipi Lodge	63510	
24.	Nandavanam Tourist Home	62499	
25.	Swapna Tourist Home	60534	
26.	Trivandrum Hotel	68142	
27.	Venkiteswara Tourist Home	63968	
28.	Vinayaka Tourist Home	64927	
29.	Baba Tourist Home	5230	
30	Greenland Lodge	63485	
31.	Sundaram Tourist Home	4666	
32.	Hotel Samgamam	61328	
33.	Shalimar	67578	
34.	Sreedevi Tourist Home	63738	
35.	Omkar Lodge	3555	
36.	Plaza Tourist Home	4496	
37.	Chandragiri	62182	
38.	Annies Tourist Home	4048	
39	Pearl Lodge	67127	
40.	Highway Inn	65888	
41.	Hotel Magnet	63301	
42.	Hotel Arulakam	5123	

WHAT TO SEE

TRIVANDRUM

The capital of the state of Kerala is a beautiful sea-side-city built on hills. Trivandrum is the anglicised form of Thiru-Anantha-Puram, the city of the serpent god Anantha

Sri Padmanabhaswamy Temple

Temple of Lord Vishnu lying on serpent god Anantha, is a landmark of the city. The temple is of great antiquity and is held in highest veneration. There are intricate carvings and murals. Only Hindus are allowed inside.

Museum-Art Gallery-Zoo (Monday holiday)

The Napier museum and the museum annexe form part of the Museum Complex consisting of the art and natural history museum, art gallery and the zoological and botanical gardens. This complex is situated in a beautifully laid out and landscaped 80 acre plot with rich vegetation in the centre of the city. Museum and art gallery are closed on wednesday for enoons.

Science & Technology Museum

Various items highlighting science, technology and electronics exhibited (Monday holiday).

Shankhumukham Beach

A popular place for relaxation. Long stretch of clean sand. very close to Airport

Veli Lagoon

One can get a glimpse of the famous backwaters of Kerala. Facilities for boating and Accommodation are available.

Kovalam

International beach resort. One of the most picturesque stretches of sandy beaches in the world. A high rocky promontory jutting into the sea has created a beautiful bay of calm waters. Lovely coconut palms fringe the golden sands. Facilities at the beach include boating, swimming and sun bathing besides oil massage and yoga.

Aruvikkara

16 km. Pilgrim centre and picnic spot.

EXCURSIONS

Neyyar Dam

29 km. Picnic spot with a lake and dam. Facilities for boating and mountaineering available.

Ponmudi

61 km. A hill station at an altitude of 325 metres. Health resort and picnic spot.

Varkala

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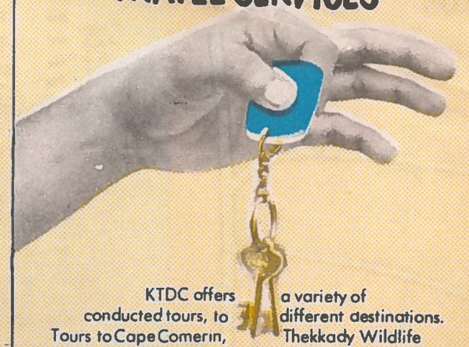

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KAIRALI Hotel Aranya Nivas, Thekkady. Phone : 23 or 26
KAIRALI M.G. Road, Cochin. Phone : 34507
KAIRALI Jail Road Calicut. Phone : 76343
KAIRALI Thekke Bazaar, Cannanore
KAIRALI Commercial Road, Ooty. Phone 2911
KAIRALI Mettupalayam Rd., Coimbatore. Phone : 22253
KAIRALI Hotel Fidalgo, 18th June Rd., Panaji. Phone : 4280
KAIRALI LIC Building, Mount Rd., Madras. Phone : 849964
KAIRALI Mount Road, Madras. Phone : 849830
KAIRALI Shubharam Complex, M.G. Road, Bangalore.
KAIRALI Near RBI, Saifabad, Hyderabad
KAIRALI Nirmal, Nariman Point, Bombay. Phone : 2026817
KAIRALI Babu Kharakh Singh Marg, New Delhi. Ph : 343326
KAIRALI Taj Mahal, Agra. Phone : 62893
& SMSM INSTITUTE, P.B. No 171, Trivandrum., Phone : 63298
(Units of Handicrafts Dev. Corp. of Kerala Ltd.)

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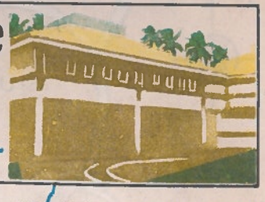

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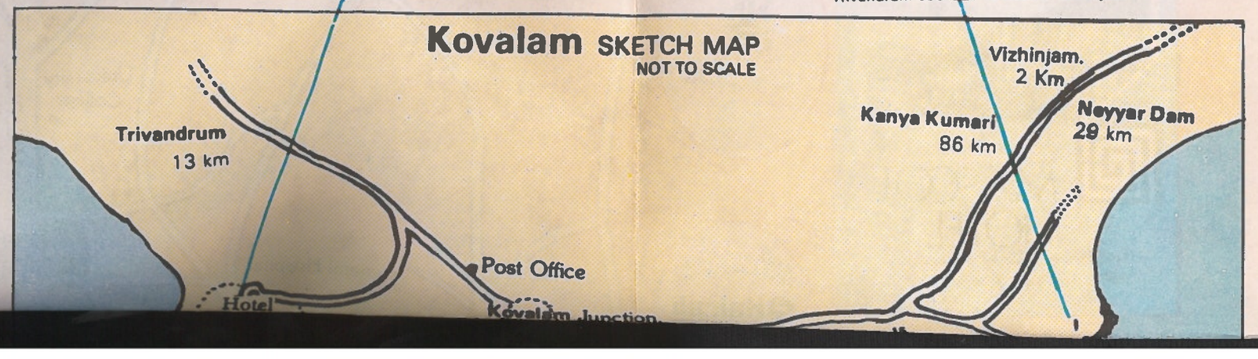


44.	Darsana	5001
45.	Hotel Mayfair	66283
46.	Dwarak	68561
47.	Rajadhani Tourist Home	3351
48.	Hotel Poorna	68315

Hotel & Restaurant

NOTE

ome of the factual information is liable to change. Tourists are advised to their Travel Agents or the nearest Tourist Office for up-to-date information.

Sri Narayana Guru and mineral springs are close by. Accommodation Tourist Bunglow.

Quilon

72 km. An ancient city dating back to the 9th century A.D. A boat cruise in the backwaters from Quilon to Alleppey is an exhillarating experience. 1000 HRS Boat to Alleppey

Padmanabhapuram Palace

53 km. Palace of elaborate wood work. Ancient seat of the Travancore rulers. It contains relics of historical and artistic value. Closed on Mondays.

Suchindram Temple

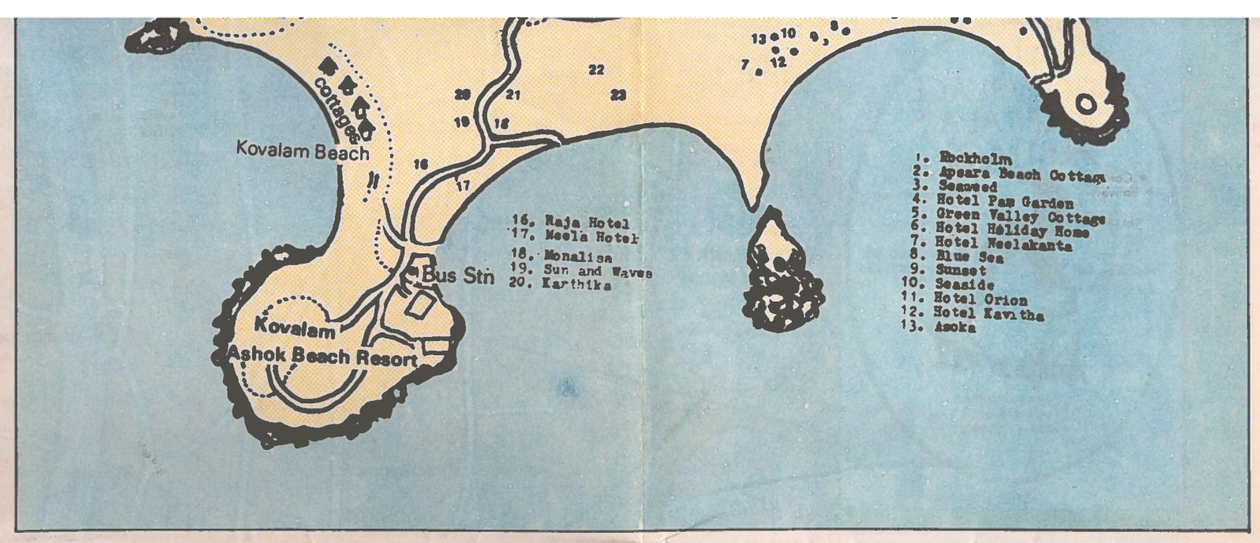
74 km. The temple contains beautiful carvings and sculptures. There is an impressive statue of the god Hanuman.

Kanya Kumari (Cape Comorin)

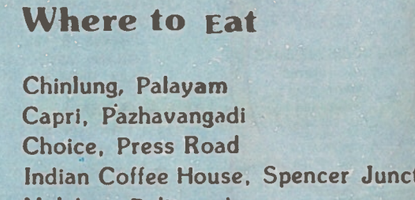
86 km. Land's end of India, and at its tapering end meet three oceans-the Bay of Bengal the Arabian Sea and the Indian Ocean.

Thekkady lake Periyar

250 km. With an area of 777 sq km, It lies at an elevation of 914 metres to 1828 metres above sea level on the Periyar lake.

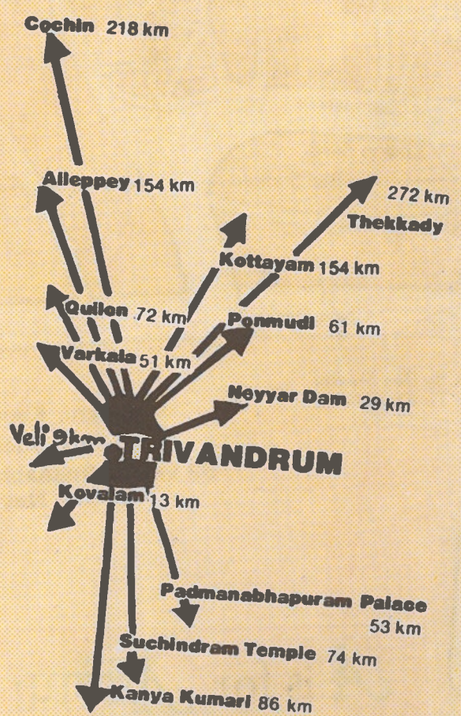


RESTAURANTS



Where to Eat

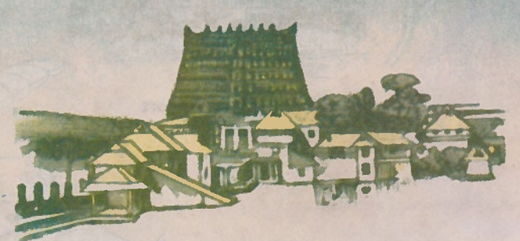
Chinlung, Palayam
Capri, Pazhavangadi
Choice, Press Road
Indian Coffee House, Spencer Junction
Malabar, Pulimoodu
Kalandariya. M. G. Road
Tandoor, M G. Road
Khyber Restaurant, Overbridge
Relax Inn, Pattom
The Cellar, Statue Road
Zam Zam, Palayam
Hotel Gulf, Over Bridge
Azad Hotel Over Bridge
Hotel Samgam, M. G. Road
Azad Hotel Statue
Ceylon Resturant
Indian Coffee House, M. G. Road
Taj Roof Chicken Palayam
Tushara, Palayam
Trivandrum Hotel
Salkara, Bakery Junction
Arul Jyoti, Statue
Arya Bhavan, Railway Station Road
Agra Sweets Centre, M. G. Road
Kerala house,. Statue Road



AIRLINES

Indian Airlines	Mascot Junction	66370
Air India	Vellayambalam	64837
Air Lanka,	Vazhuthacaud	68767
Maldives Airways,		
S & J Sales Corporation	Panavila Jn.	66105
Gulf Air, Jet Air Transportation		67514
Kuwait Airways	National Travel Service,	63436

trivandrum



TOURIST MAP OF KERALA

NOT TO SCALE

1 MANJESWAR
2 KASARCOD
3 BAKEL
4 HOSDURG
5 EZHIMALA
6 CANNANORE
7 TELLICHERY
8 BADGARA
9 MANNANTODDY
10 SULTAN'S BATHERY
11 KAPPAD
12 CALICUT
13 NILAMBUR
14 MANJERI
15 MALAPPURAM
16 KOTTAKKAL
17 KUTTIPURAM
18 MALAMPUZHA
19 SHORANUR
20 CHERUTHURUTHY
21 PALGHAT
22 KUNNAMKULAM
23 GURUVAYUR
24 TRICHUR
25 IRINJALAKUDA
26 CHALAKUDI
27 KODUNGALLUR
28 ANGAMALI
29 KALADI
30 ALWAYE
31 BOLGATTY
32 PERUMBAVUR
33 ERNAKULAM
34 MUVATTUPUZHA
35 MUNNAR
36 DEVICOLAM
37 IDUKKI
38 VAIKOM
39 KUMARAKAM
40 KOTTAYAM
41 KUMILI
42 THEKKADY
43 PEERMADE
44 EDAPALAYAM
45 SABARIMALA
46 PAMBA
47 ARANMULA
48 THIRUVALLA
49 ALLEPPEY
50 CHANGANACHERRY
51 CHENGANNUR
52 ADUR
53 HARIPAD
54 KAYAMKULAM
55 KOTTARAKARA
56 PUNALUR
57 QUILON
58 ATTINGAL
59 PONMUDI
60 VARKALA
61 VELI
62 TRIVANDRUM
63 ARUVIKARA
64 NEYYARDAM
65 NEYYATTINKARA
66 KOVALAM
67 PADMANABHAPURAM
68 KANYAKUMARY

we look forward for your feed back
Please write to the Editor giving your views & suggestions

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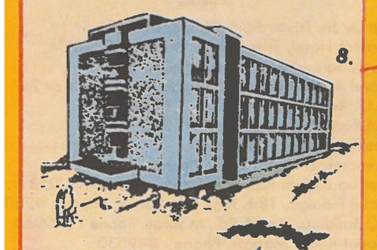
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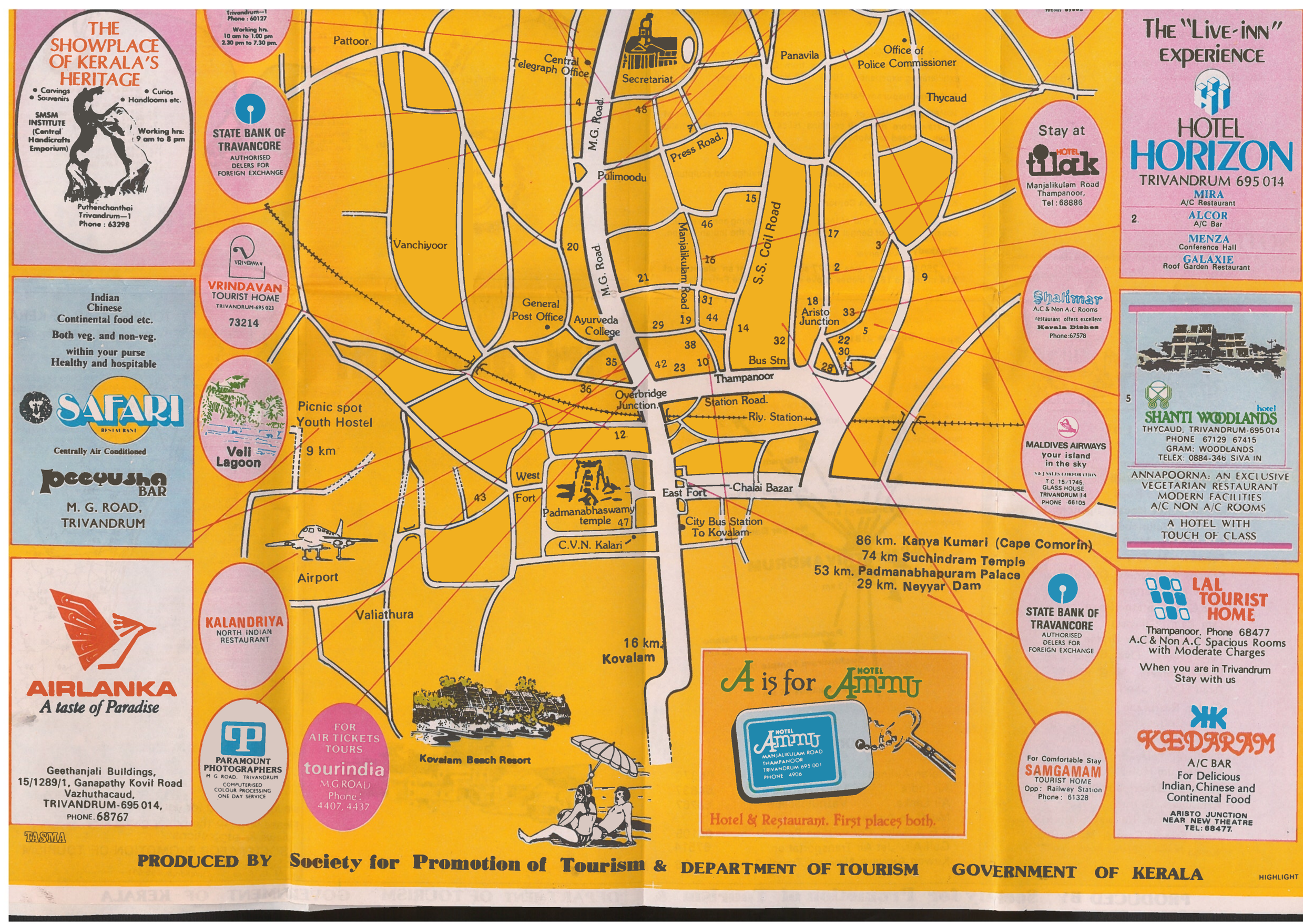

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